

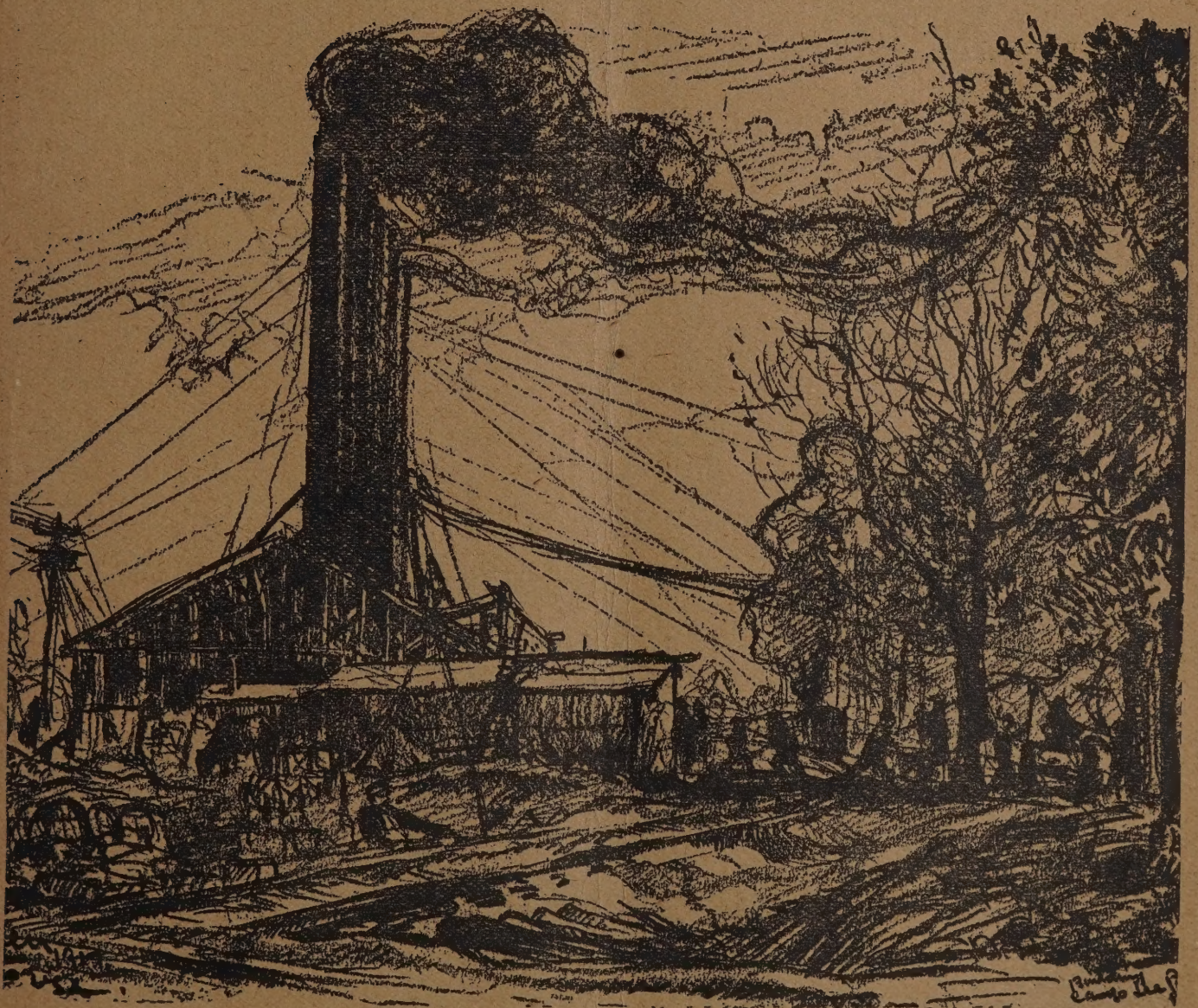
Vol 2 - no 1

THE AMERICAN ART STUDENT

MAY, 1918

PITTSBURGH NUMBER

10 CENTS



BUILDING THE HUGE STEAM PLANT AT CAMP LEE
BY PRIVATE GEORGE A. PICKEN

PUBLISHED AT TWENTY-ONE PARK ROW, NEW YORK CITY



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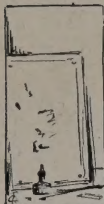
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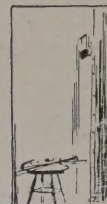
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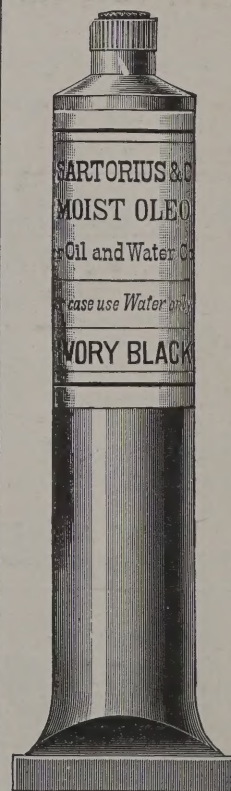
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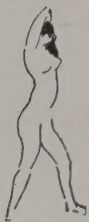


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THE AMERICAN ART STUDENT



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VOL. II

MAY, 1918

No. 9

ART AND INDUSTRY

By PROF. HERBERT R. KNIFFIN, University of Pittsburgh

John M. Gillette has said: "Appreciation is the element in education which might be characterized as the taste and ability to recognize and select those features in nature, knowledge, and art which lend to the charm and contentment of life."

The industries demand that this appreciation be given to the specialized worker, whose limited views, made thus by his specialization, must of necessity confine his ability and selective judgment. "Art Education" is a means whereby beauty, skill, and appreciation may be given to all. It lends to the common things elements of beauty, and proclaims this beauty universal.

Art as a factor of industry begets, when applied according to principle, a work of quality. The tool whose beauty of line and form is enhanced by its functional value, is indeed an expression of true art quality.

"Industries" have exerted their power throughout the periods of development of all arts; indeed, "Industrial Progress" is one of the chief characteristics which mark the trend of the present century. Simple home processes of the olden time have developed into complex and intricate mechanisms, which in turn become a part of great organized systems of industry. The art "quality" has been lost in many measures by this rapid development.

Industries, processes, raw material, transportation, modern machines, and large industrial institutions have all by their very nature induced and shown their influence in loss of this quality. There are always exceptions to the rule, but in general the exceptions are in the minority.

"Industrial Arts" plus "Scientific achievements," become greater in possibility and more complex in extent. It is a well known fact that the people of the United States have paid millions of dollars to the superior artists and artisans of other countries. But this is no secret; it is simply that the lack of skill in the applied art industries is acknowledged, and hence this foreign tax was paid.

Much of the success of these foreign countries was due to the fact that the art industries were fostered under right patronage, and a deliberate education of their artisans resulted.

All art works, whether in the Fine or in the Industrial

Arts, when once accepted as great, are highly remunerative; hence there need be no lack of rightly paid employment in any place.

"Industrial arts objects" have always shown the results of persistent, untiring effort, which forms bear testimony to an interest in creation and a desire to externalize individuality and genius.

It is true that genius of handicraft has lost a deal through machine efficiency; nevertheless the preparation of raw materials and the individuality of design should not be sacrificed or injured.

The industrial arts now desired, are those which are able, through handicraft and machine process, to design and construct with a full measure of beauty, plus the relations of form to function.

If an art understanding and appreciation will develop an art-producing people, how much more vital, therefore, should be the appreciation of that percentage who direct and control the output of all art industrial products.

The goldsmith, silversmith, potter, weaver, cabinet-maker, upholsterer, decorator, printer, book-binder, dyer, machine designer, and a host of other design craftsmen are all concerned in this relation of use and beauty. It is among these ranks that one most often find the trained workers whose apprenticeship was enriched with an artistic rendering, which, reacting in a wholesome way on the worker, insures intelligent and appreciative issue of line and form.

But what of the remaining host? Many there are who may not be placed in this apprentice school, whose appreciation of beauty in line and form has never been cultivated, and whose individuality has never had the slightest invitation to make itself manifest.

To this host (for they are a great majority) we must teach these relations of line, form, and color; and to them also must be brought the thoughts of individuality and distinction which pertain not so much to the thing executed, as to the quality and way in which they are executed.

Throughout all this execution, consistent relationships of form to function must exist. Use is considered primarily, whereas beauty is considered secondarily, but none the less, always considered.

Lewis F. Day, in his excellent treatise on "Ornament and



Sketch everything. Do not pass a thing because you think it is too trivial to sketch—it may be the very thing you will try hard some day to recall from your memory



Designed and executed by students of the Fine Arts Department of the University of Pittsburgh

Its Application," speaks of the industrial arts and the manufacturers in this way:

"Manufacturers know too little about methods of beautiful or artistic making, even if they realize there is such a thing. Artists know too little about the means of modern manufacture, which by their aid might be put to much more artistic use than unaided commercial or mechanical instinct can possibly make of them.

"It is because, unfortunately, artists so often look only at the one side of it, and manufacturers only at the other (and they happen to be two opposite sides), that they get on so badly together, and manufacture has become what it is." How true these statements are. Art has been something far removed from the manufacturer, and supposedly something for a particular few, whose creative ability was expressed in painting, sculpture, and architecture.

It is both interesting and worth while to make application of the principles of design to some of the more common examples of industrial art manufacture, and to see how far such units selected will stand the test of applied principles. Design unity is fundamental, but what a variety of ideas are often expressed in one object.

Study the decorative poster, it is the subject of much lively discussion today. The poster affords a large field for clever ideas and clever workers; it attracts people who have no time to read, and also those who could not afford to pur-

chase readable material. This poster art must be, and in the majority of cases is, sufficiently striking to catch the eye of the casual observer, to hold the gaze when caught, and to convince through the minimum of time and effort.

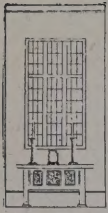
Doubtless it was a desire for good advertising, advertising of quality, that led to the development of the poster. M. Cheret's posters were among the first; and in this growth the names of many artists of note may be found who have contributed towards this decorative development. From naturalistic representation to decorative quality is the transition. The artist has been called upon to make the substitutions, which work has heretofore been controlled by a managing advertiser.

Principles of design, when applied to this growing field of decorative poster advertising, demand a practical knowledge of line, mass, and color; they demand also that the creator of poster work study the particular business advertised, and maintain consistent relationships between decorative material and commercial interest.

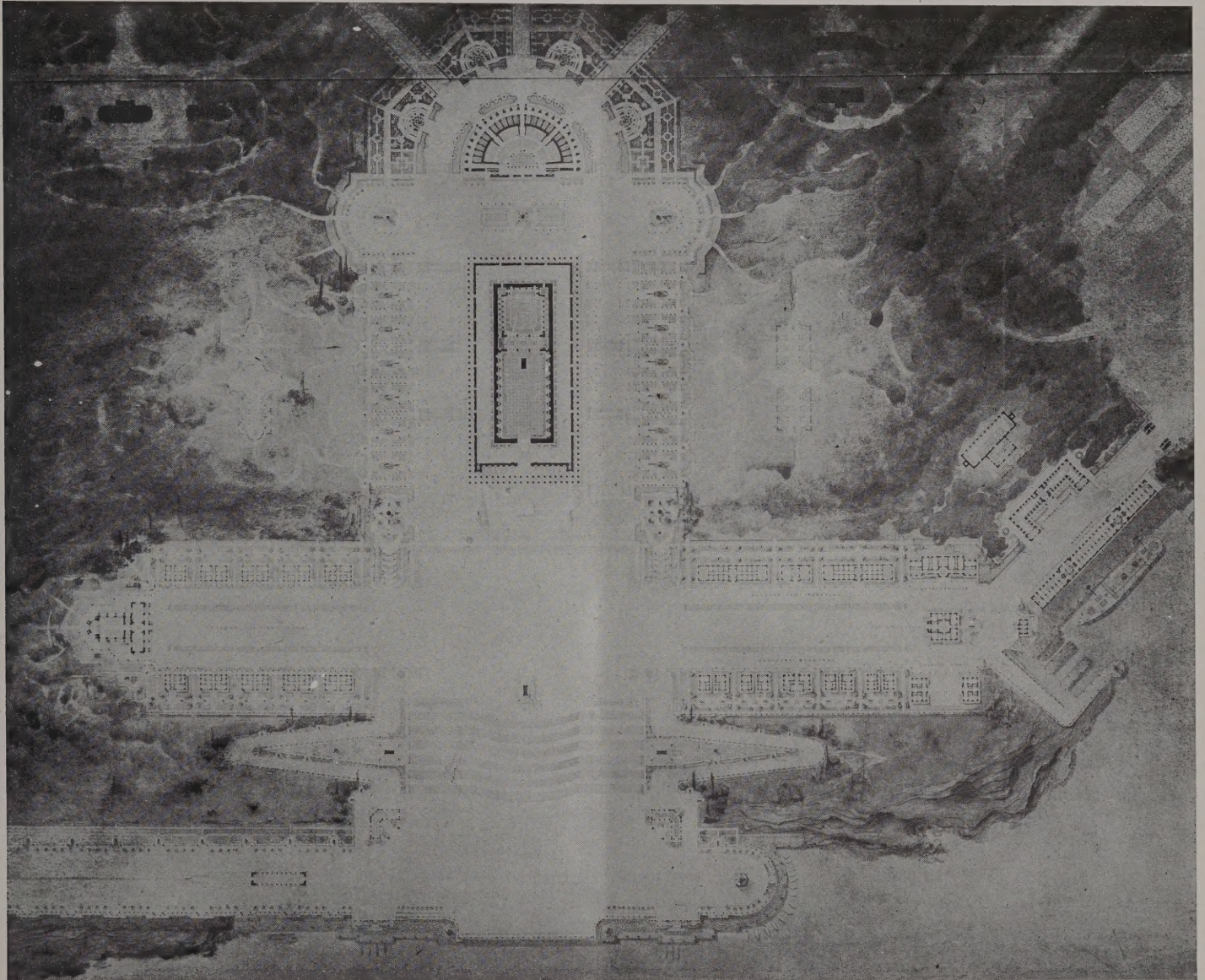
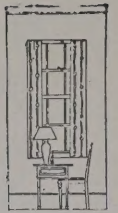
These interests demand individuality for the advertiser, publisher, distributor, and the like, which individuality as a distinguishing quality may be easily brought about by novelty in poster design.

The applied poster design brings together interests artistic, commercial, and industrial. In this unity, there is no

(Continued on Page 14)



When we look upon nature let us realize its power, its forces—not simply its appearance. Can we realize volume in a hill and the upward movement of grass?



Design submitted in the Final Competition for the 19th Stewardson Competition Scholarship, 1916
Subject "A Military Center" Plan

Author R. S. Simpson

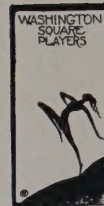
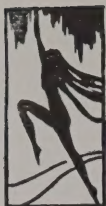
Carnegie Institute of Technology

SCENE DESIGNING As Taught at Carnegie Institute

Ten years ago stage managers were perfectly willing to have their plays produced in a room which consisted of a flat back drop (usually with a half a van of curiously shaped furniture and a fountain or two painted on it!), a table, a chair and a fireplace—always a fireplace with its atrocious bric-a-brac and gilded cherubs. But a great change has come over the furnishing, decorating and lighting of the stage during the past few years; there has been a new note in decorative handling—an introduction of a beautiful sense of color, a greater simplicity of line and more appropriateness of small accessories. The scene painters of the old school are vanishing, for this modern stage craft is driving these "children of

nature into red flannels and the fear of hell"; in their place is entering the artist, the student of design, the authority on historical styles and periods and, thanks of H. Granville Barker, Sam Hume, Robert Edmond Jones, Maurice Browne and others, the daring creator of amazing combinations of lights and colors.

Although scene painting is fast becoming an art instead of a trade there is only one art school in America giving a thorough and practical course in scene painting and design. That school is the Carnegie Institute of Technology at Pittsburgh. Here a rigid course of four years leads to the degree of Bachelor of Arts in Drama. The underlying idea of the school is this: The minor arts which enter into the work of the stage must be learned with the major ones if



The student's purpose in studying the old masters should be to awaken his instincts—to break the strange shell in which his feelings seem to be imprisoned.

the result is to be artistic work. So the school has set about teaching every related subject, giving its students the opportunity of specialization in dramatic composition, acting, stage management or scene design and preparing them by severe training for practical as well as artistic success in their chosen fields.

During the first part of his course the student in scene design begins sketching, tracing and model making. Along with this he must take acting—this to learn the limitations of the stage and the possibility of portraying character through the use of scenery; with this technical work is given illustrated lectures on the history of costume, historic styles of furniture, the history of design and the history of the theatre. During the second part of his course the student begins his work in scene painting first learning the handling of materials and then beginning work of a simple nature followed by the more difficult problems of illusive scenery and stage decoration. Practical talks, with laboratory work in the theatre, are given on electricity, lighting and the care of scenery.

There are frequent public performances and the making of scenery and costumes for these performances is considered as much a part of the exercise as the acting. Visiting actors, dramatists and producers are called in from time to time to produce plays or to give lectures. The list of well known people who have come to the institute in one of these capacities includes Maude Adams, Mrs. Fiske, Julia Marlowe, Otis Skinner, E. H. Sothern, Padraic Colum, John Drew, B. Iden Payne, William Poel and many others. Among the plays recently produced may be mentioned certain works related to the study of scene design—the "Iphigenia in Tauris" and the "Hippolytus" of Euripides, Shakespeare's "Much Ado About Nothing," "As You Like It" and "A Winter's Tale"; Fletcher's "The Elder Brother;" Molier's "Tartuffe" and "The Doctor in Spite of Himself," and Sheridan's "The School for Scandal." More than fifty plays have been produced during the last three years.

The theatre, or as it is called, the laboratory, has a seating capacity of 420 persons. It is an oval room, paneled in carved white oak and finished in the natural color of the wood. The stage is fully equipped with loft and grid, trapped floor, and a complete switchboard with twenty-two dimmers and a modern installation of lights; for many productions special lighting arrangements are made and a projecting apron stage, built in sections and readily removable, occasionally takes the place of the conventional footlights.

This is but a brief sketch of the work now being carried on and of the equipment of the Drama School at the Carnegie Institute of Technology. It is as yet a new school and, like America, "its one tradition is its youthfulness." It is an endowed school of the theatre, a repertoire theatre, a little theatre and an experimental theatre all in one—"free to the people."

COLIN CAMPBELL CLEMENTS.



Costume Originated by Students of the Chicago Academy of Fine Arts

A PATRIOTIC ART—DRESS DESIGN

"In the world of things one is judged not specifically by her morals; not invariably by her reputation; not absolutely by her money; not indubitably by her social prestige; only relatively by her beauty; and as to her brain or lack of it—la! La! La! Only a few women, the few specialized breeds, can express the fire of humanness in them by play-acting or suffrageting or housekeeping. But there's not one—from a wandering Roman gypsy, red blooded and strong hearted, to an over-bred British princess—who doesn't express what she is in the clothes she wears and the way she wears them. Her clothes conceal and reveal, artfully and contradictorily and endlessly."

This little extract from a clipping of an article by Mary MacLane will amuse those who would take up Dress Designing, because it points out in the Author's rather pithy manner, the great and growing need and value of real knowledge of Dress Designing:—an Art that is justly claiming the attention of our most talented American Artist students of today.

But do we all understand what is meant by Dress Designing? I have found great confusion in the minds of Art students and the general public in defining clearly Commercial Art, Industrial Art, and Dress Designing. Industrial Art is in reality the starting out of all these, for it is the Art which is applied to industry; the idea which brings order and creative beauty into things which

(Continued on Page 15)



Unless you train yourself to use memory and imagination more than the model, your drawing will show it every time, and not your spirit but your model will dominate



abcdefghijklmnopqrstu
abcdefghijklmnop Gloucester
abcdefghijklmnop Germanians
abcdefghijklmnop French
abcdefghijklmnop Old English

Plate III

SUGGESTIONS IN PRACTICAL PEN LETTERING

By SCOTT E. LESLIE, University of Pittsburgh

Amateur artists would not need to hunt persistently and almost indefinitely for someone to "accept" and pay them for their work if they were skilled in lettering. Engraving and lithographing houses are always looking for skill in this line, and pay well for it. There is a growing demand for good lettering on addresses, memorials, mottoes, favorite poems, seasonal greetings, posters, certificates, diplomas, etc. There seems to be a generally mistaken notion that the development of skill in this line is a formidable task. This mistaken view is probably due to the fact that the subject has never been approached from the easiest or most interesting side. Lettering is not greatly mechanical, and he who undertakes its practice under the impression that letters are fixed forms, unchangeable and inflexible, will hardly be able to create artistic lettering designs in which the letter forms are plastic, yet legible, and at the same time the style of letter is suited to the texture of the material on which it is used as well as the purpose for which it is intended.

There are several types of lettering pens with which the letterer should be familiar. These are the flat, broad pointed pen, the automatic letter-

ing pens, and the more recent round pointed pen, known as Speed-ball, Spoon-bill, etc.

It makes little difference whether one begins practice with the flat broad-pointed pen, the Spoon-bill or the automatic pens. The important thing is to *begin*, and begin right. Supposing that the flat pen is to be used first, a few practical suggestions may be helpful in developing technique.

Because of the broad point in this type of pen, the ink flows too freely unless some sort of ink retainer is attached. There are patented retainers, but the simplest is to wind a rubber band about the pen one-fourth inch above the point. A better attachment is the end of a match, notched and laid on the under part of the pen where it is held by means of a rubber band as shown in Plate I (j).

The movement is largely finger movement except in making particularly long strokes, in which the arm may move. Study Plate I (i) for holding pen at the correct angle. This is exceedingly important especially in practicing the Characteristic strokes in Plate II (which is a part of Plate III, and should be studied in connection with it). A few hours spent on these strokes, with close attention to details, will enable one to do creditable work on the alphabets in Plate III. It is unnecessary in this broad-pen

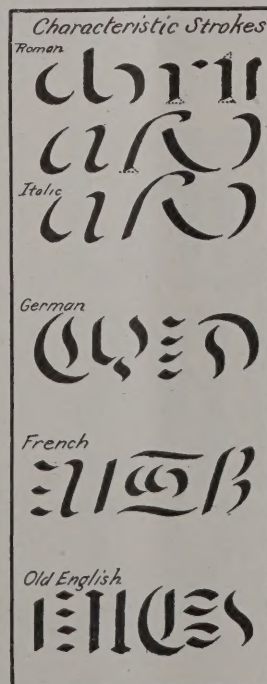


Plate II



We must not become intoxicated with sentimentality. We must not believe that our business is to make people laugh and weep. Art is a different business entirely

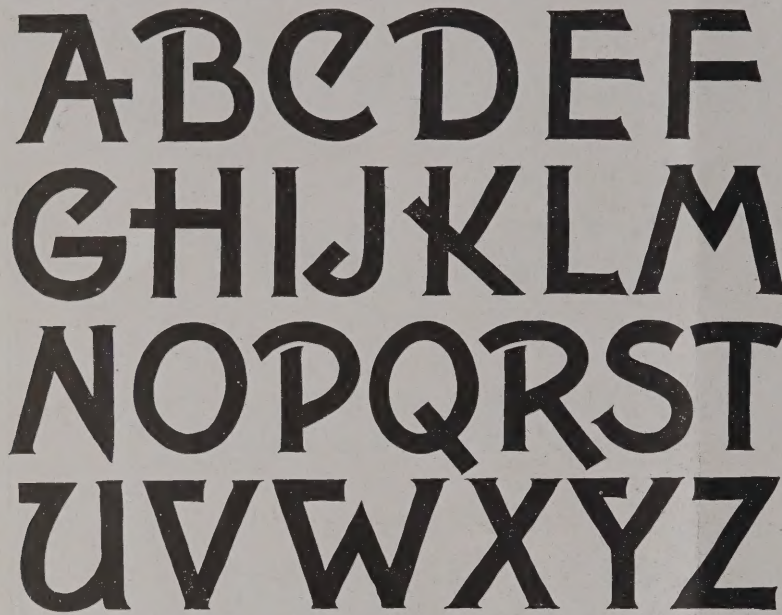


Plate V



Plate I

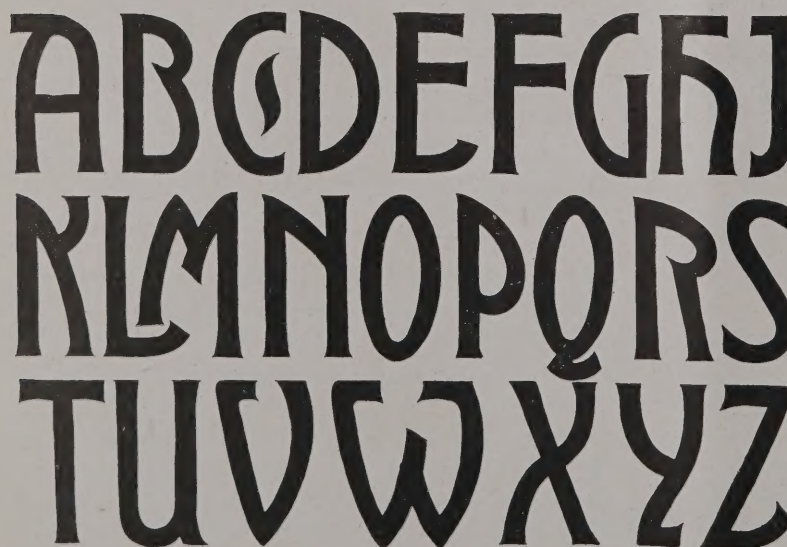


Plate VI



Plate IV

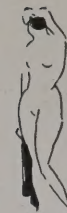
lettering to do any pencilling of the letter forms. Pencilling should be done, however, to get correct spacing. Note in the Old English (1) the method of stumping in the forms with the broad pen, (2) the method of finishing strokes with the fine pen. A line of this length may be made and retouched in ten minutes.

The round-pointed pen, which has become so popular in art schools and among sign writers, is revolutionizing the art of pen lettering. This pen has wonderful possibilities, which are faintly foreshadowed in Plates V and VI.

Plate IV, which is suggestive of what may be done in producing simple ornament for border designs, was made by using (1) the round-pointed pen and afterwards shaping up the sharp turns with a flat round-pointed pen. By this method, simple, effective, designs may be made free-hand, very quickly. Very much the same method was used in producing the alphabets. The letters were not pencilled carefully. A few pencil strokes were made to indicate the spacing, but no attempt was made to outline the letter forms with a pencil. After the letters are formed with the round-pointed pen, the broad-pointed pen may be used for putting on spurs and sharpening angles in certain of the alphabets.



By an effort to sense the forces of nature and by constantly searching for forms or relations that feel beautiful the student will awaken his aesthetic instincts



BEAUX-ARTS INSTITUTE OF DESIGN

Department of Sculpture

Judgment of April 1, 1918

JURORS—Messrs. Bilotti, Brush, Brewster, Hornbostel, Keyser, Tonetti, Charles Hayden, A. E. Gallatin, Warren.

MONTHLY PROJET—"A Metope." Second medal, Fred B. Clarke. First mention, L. Maldarelli. Second mention, J. Ruhl, H. Lindenmann, C. Luini. Thirteen models submitted.

LIFE MODELING—Mr. Bilotti's class; first mentions, F. Klinckfuss, H. Lindenmann; second mention, R. Swenson. Mr. Gregory's class; second medal, F. De Luna. Mr. Keck's class; first mentions, P. Herzel, A. Yorlo.

LIFE DRAWING—Mr. Brush's class; second mentions, O. Greiner, A. Sofo.

NATURE STUDY—Mr. Chamberlain's class; first mentions, P. C. Brown, P. C. Houlihan, A. Tagliabue; second mentions, S. Archdeacon, C. Parducci, H. Spencer.

MONTHLY COMPETITION IN SCULPTURE FOR MAY

Problem for actual execution

Program Issued April 29

First Prize \$100

Second Prize \$50

Judgment June 24

The Joint Committee proposes as the subject for competition—

"A TESTIMONIAL PLAQUETTE"

The Trustees of the Mt. Sinai Hospital have ordered the execution of this plaque. In its finished form it is to measure 2½ inches in height by 3½ inches in breadth. The composition is to include on the left a figure typical of a hospital, either allegorical or realistic, and combined with it, filling the rest of the space, is to be a view of the administration building of the hospital (photographs of which will be mailed on application to the B. A. I. D.) and the following inscription, handsomely lettered:

"Presented to Abcdef Gghijklmnop by his fellow trustees in recognition of his twenty-five years of devoted service to Mt. Sinai Hospital 1892-1917."

There will be a preliminary competition at four times the finished scale (models should therefore measure 10 x 14 inches) to be rendered June 24 before midday at 126 East 75th Street in plaster, plastelline or modellers wax. From this preliminary competition will be chosen such designs as are considered suitable for further elaboration. A final competition will be held among the authors of these designs to be rendered at the same scale and in the same mediums on September 16 before noon. The winner of this final competition shall be awarded \$100 after making satisfactory to Mr. Purdy of the Gorham Company such changes as he may deem necessary, and the model next in excellence will receive \$50. Failing this the winner shall receive only \$50 and the second man will be given the opportunity to execute the Plaque.

OF INTEREST TO CERAMIC PAINTERS

One of the contemplated additions to THE AMERICAN ART STUDENT is a department for ceramic students and instructors. This department will be conducted under the supervision of Mr. Franz Neuschaefer, and the cooperation of ceramic painting instructors is invited.

MONTHLY COMPETITION IN SCULPTURE FOR JUNE

Program Issued May 27

Judgment June 24

The Joint Committee proposes as the subject for competition—

"A NEWEL WITH A FIGURE"

A monumental circular staircase in a public building starts its balustrade on the ground floor with a decorative Newel which forms the chief motive of ornament of the stair-well on that floor.

The diameter of the well is twenty (20) feet; the width of the steps is six (6) feet and the height between floors is twenty (20) feet.

The Newel consists of a circular pedestal five (5) feet high surmounted by a figure holding electric lights; any other dimensions are left to the judgment of the competitors.

Models at the scale of one and one-half (1½) inches to the foot, carefully executed, should be delivered before noon on Monday, June 24, at the exhibition room of the Institute, 126 East 75th Street.

LLOYD WARREN,
Director,
Dept. of Sculpture.

Competitors are referred to the similar compositions by Carriere-Belleuse in the Opera of Paris, by Martiny at the Library of Congress, and the lamp bearers by Carpeaux outside the Opera, Paris.

Department of Mural Painting

Judgment of April 1

JURORS—Messrs. Olinsky, Ryland, Taylor (Yale Art School), Hinton, Brush and Warren.

MONTHLY PROJET—"A Mosaic Metope." Second medals, C. T. Lambert, Elise Howard; first mentions, Marie B. Rother, Mabel Frager, Josef Lenhard, Dorothy Hallett, Dorothy Shoemaker, Ella B. Baker, J. C. Roak; second mentions, Martha W. Baxter, E. B. A. Walton, Eleanor Campbell, Helen Brey, C. O. Dehm, Elizabeth

England, Corinne C. Loos, Helen F. Moses, Marjorie Eastlake, Marjorie Wright. (Twenty-two sketches submitted.)

MONTHLY COMPETITION IN MURAL PAINTING FOR MAY

Program Issued April 29

Judgment May 27

The Joint Committee proposes as the subject for competition—

"A CEILING"

A room in an astronomical observatory, used chiefly at night and never brilliantly illuminated for the receptions and the conferences of a society of astronomers, is soberly but richly decorated. The room measures about 36 x 26 feet and is 18 feet high. In the ceiling there is a large space 16 feet wide and 20 feet plus two semi-circles, 10 feet in diameter, in length, which is to be decorated by a large painted composition, and which is framed by ornamented mouldings about one foot in depth.

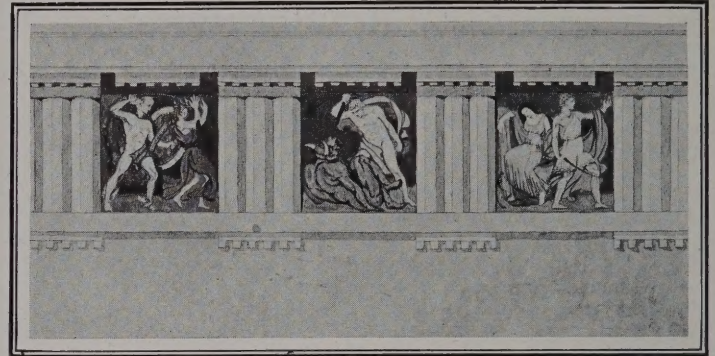
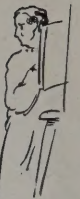
Sketches in color for the decoration of this space at a scale of one-half (½) inch to the foot, showing the mouldings which form its frame, and executed with much care, should be delivered at the exhibition room of the Institute, 126 East 75th Street, before noon on Monday, May 27.

ARTHUR CRISP,
Director, Dept. of Mural Painting.

For suggestions consult the works of Paul Veronese and Tiepolo, and Paul Bandry "Foyer de l'Opera" at the library of the Metropolitan Museum.



"The rising generation is going to be confronted with problems of co-operation and communism and social generosity never before met with in the world's history."



2nd Medal: "A Metope"
C. T. Lambert



2nd Medal: "A Metope"
Eloise Howard

MONTHLY COMPETITION IN MURAL PAINTING FOR JUNE

Program Issued May 27

Judgment June 24

The Joint Committee proposes as the subject for competition—
"A TRIPTYCH"

This triptych occupies the space over a console table at the end of the green room of a theatre.

It is flanked by doors on either side.

The dimensions are six feet in height by ten feet in breadth, so that the side wings are two and one-half feet wide and the middle panel five feet.

The subjects for each panel are Comedy, the Dance and Tragedy.

Sketches in color at a scale of 1½ inch to the foot, showing the moulding or architectural motive separating the panels, and executed with much care, should be delivered at the exhibition room of the Institute, 126 East 75th Street, before noon on June 24.

ARTHUR CRISP,

Director, Dept. of Mural Painting.

For suggestions consult photographs of the early Italian altar pieces.

PROF. KNIFFIN TO WORK IN NEW FIELD

Herbert R. Kniffin, Professor of Fine and Industrial Arts at the University of Pittsburgh, will leave his present post to become director of art for the schools of the Ethical Culture Society in New York City.

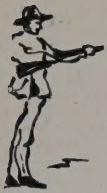
Prof. Kniffin has completed six years of work at the University of Pittsburgh, having organized the art school and developed it to its present size. The Ethical Culture Society has an Arts High School, Elementary School, and Open Air School.

REPLY TO MR. VEZIN

Editor, *The American Art Student*:

DEAR SIR—In the last number of your magazine there was published an attack on the Society of Independent Artists. I much regretted that I did not know of the article in time to have an answer to the attack published in the same issue.

The fight for Democracy now going on is world-wide. It is a fight being waged within the so-called Democratic nations as well as within the Autocratic. No nation can be considered as a pure Democracy, yet in the world struggle the Allies are fighting in the main for Democratic principles and are therefore worthy of our most hearty support. But within our nation there are men whose faith in the people is so slight that we must consider these men as Germanic in their point of view. However much they may flaunt their patriotism they have not American ideals. Such are the men who are attacking the principles of our Society. They believe that the American public has not the intelligence to judge of works of art but that a jury should decide what works the public should be allowed to see. I can tell them that this public must always be the final judge of every work



Where beauty depicted for beauty's sake is a cold and colorless affair, a work of art must be fired with the dynamics of Life, in order to stir the heart and awaken the intellect



of art that the jury system which they hold so dear may for a time delay the decision, but it can in no way alter the ultimate verdict. What of the juries which threw out Millet? or Manet? or Monet? Their names are forgotten and even the champions of the jury system cannot recall them. Oh, you of little faith! You little realize what the sovereignty of the people means. You worship Democracy with your lips, not with your hearts. You would place obstacles in the way of all the younger artists whose beliefs are not your beliefs, whose creed is freedom.

As to the criticism of our last exhibition, I am quite ready to confess that a white wall did not seem to me the ideal background, but the background is this year a warm neutral grey.

To return to the principles in question, if you will look into the history of the jury system you will discover that all the great innovators of the past whom you revere today were independents in constant opposition to the official juries. Can you then doubt but that among the independents of today the public will discover the painters who thirty years from now will be recognized as the great artists of our time? If you do doubt it, you are going contrary to the most evident teaching of history.

The founding of the Society of Independent Artists is to me the one clear gain that American art has made in the last twenty-five years. At last a man with original ideas has a place to show his work. What would not Millet, Rousseau and Corot have given for the opportunities our painters now have!

We artists were meant to live as free men to express the emotions which rise within us without let or hindrance. The obstacle has been the self-perpetuating Academy with its jury-system, a relic of Autocracy quite as much as Junkerdom. That obstacle has now been removed.

Yours truly,

April 6, 1918.

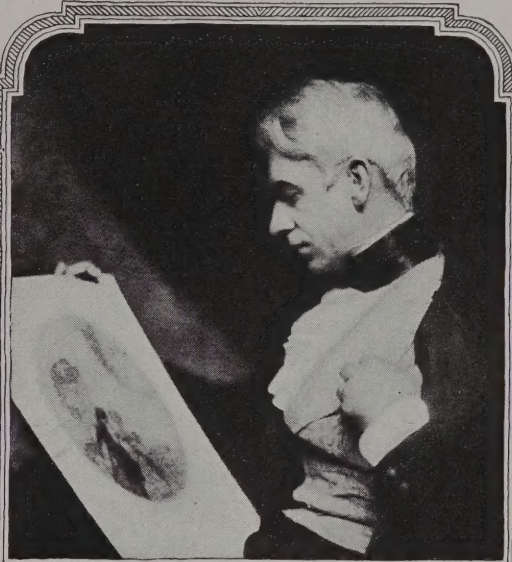
HAMILTON EASTER FIELD.

MORE TIME ALLOWED FOR WELDON ROBERTS CONTEST

At the request of several western art schools, it has been decided to allow more time to contestants in the Weldon Roberts competition for delivering their entries. The contest will close June 15th instead of May 15th, but on account of the slowness of the parcel post mails, it is advisable to mail designs at least one week before the closing date.

SPECIAL SUMMER SCHOOL NUMBER

The June issue of *THE AMERICAN ART STUDENT* will be of special Summer School Number, designed to be of special interest and assistance to those who wish to study art this summer.



A Letter from Franklin Booth

"IT IS not easy to say things in praise of something which you could not do without . . . The true justification of a thing is in the thing itself and in the service it gives.

"Therefore since my work in art has won recognition to the degree that my judgment in paper will be of any value, I feel it is sufficient here to say that my drawings have all been made on Whatman Paper. It has become a part of the thought which constitutes my art consciousness.

"Whatman Paper, in all of your struggles, does not fail you. I have, at times, scratched off large parts of drawings and found the surface just the same as before; and I have again scratched *this* surface and found the same quality there, so that it would take the finest line. That is what I call *paper*; it is a paper that stands above the discussion about *kinds of paper*."

Franklin Booth

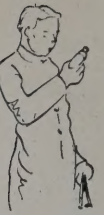
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A DAY AT CAMP DIX

Being a Letter from One Herbert Weaver,
Art Student Recently Drafted

DEAR HENRY: I guess by this time maybe you think I have gone to France or somewhere, but I haven't, Hen. I am still here at Camp Dix—at least what is left of me is here. I mean I haven't written sooner because they have worked us so hard that I haven't had much time, and I forgot to anyway until I got your letter yesterday. You want me to tell you what we do in the day's work. Gee, Hen, it would take a dozen letters, I guess—we do so much—but I'll take a shot at it.

The first thing after we go to bed at night a soldier plays on the bugle for reveille and wakes us all up. Then the top sergeant blows his whistle and yells at us to shake a leg and make it snappy and other things not so nice—he was a mule driver in the Quartermaster Corps before he was made a sergeant. You lay in bed as long as you dare and then scramble into your clothes and dash downstairs to stand outside with the rest of the company while the corporal says "All present" to the sergeant, who repeats it to the captain and then we are dismissed. It seems like an awful useless formation to me—but we have to attend it. The captain always looks sleepy, out there in front; I don't believe he cares much for it either. He saw me come out without my leggins the other day and bawled me out for fair. And worse than that, I got a week's kitchen police. Only three days of it, and I'll bet I have peeled ten thousand potatoes. I don't see why they have to feed us potatoes all the time anyway. Washing pans and scrubbing floors and tables isn't much better—the mess sergeant is terribly fussy about his old kitchen—you'd think we were going to eat off the floor the way he makes us scrub it.

After reveille, we wash up and go to mess. (Mess is either breakfast, dinner or supper, Hen.) Sometimes we have fried mush or eggs or hash, but generally it is scrapple. I don't want to see any more scrapple after this war. I am

fed up on it already. Pretty soon after mess the sergeant blows on his whistle again and yells for us to hurry it up and fall in with rifles. "Fall in" means to get out there in line—and we are usually in for something too. We drill for an hour or two—squads right and column left and port arms—and the non-coms yelling at you until you are nearly crazy. They are never satisfied—always telling us how rotten we are. I guess we are pretty bum at that. When our time is

up for drill we double time back to the barracks and have a conference on guard duty or care of the feet or something for an hour. It is pretty hard sometimes to keep awake, but if you fall asleep you are out of luck. Bill Lewis, the janitor's boy, you know, always pokes me when I start to doze. Remember, Hen, how sore he used to get when we had clay fights up in clay modeling class? It's a funny war, isn't it? When the lieutenant who has the conference gets talked out, we go outside for bayonet work. We practice a while and then stick the dummies. These are bundles of twigs, bound together, covered with a sack and stuck on a pole a few feet from the ground. We charge at them with fixed bayonets and have a lot of fun sticking them. The

other day the captain asked if there were any artists in the company. I took a chance and said I was and got a job painting Kaisers on the dummies. You ought to see the way the men slash and hack at them now. I wish Professor Midjō could see them—he used to tell me up in life class that there was no feeling in my work. I only wish that the Kaiser could feel one hundredth part of what my work does now. This is the first chance I have had of demonstrating the value of the art education I was getting. I'll show the Prof. yet.

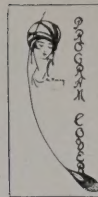
When we are through with the dummies we get physical exercise for half an hour. Lots of exercise and funny games that look easy until you have to do them. I was pretty sore at first, but I am getting hardened up now. After the last whistle we fall out and police up around the building and



"I Got a Job Painting Kaisers on the Dummies"



What we think and what we feel will inevitably get into our work. Therefore, let us study and develop the quality of our consciousness as well as our drawing and technique.



"You Lay in Bed as Long as You Dare"

then have nothing to do but wash for mess, which comes in fifteen minutes.

We are in line before the last note of the "Come and get it" call dies out, with our mess kits in hands and an aching void in our stomachs. Dinners are usually pretty good; even "bean day," which comes a couple of times a week, finds us ready to get outside of all of them that we can coax the waiter to put on the table. Three-quarters of an hour after mess we fall in again for drill and conferences. Sometimes there is a short hike later in the afternoon. These are always enjoyed for as soon as we get out in the country aways, we march at "route step" and can smoke and whistle and sing. Pete O'Donnell, the company wag, is in the squad behind me and keeps us all laughing with his jokes and songs. He is not much on the drill end of the game, but he is certainly worth a whole lot on a hike.

Retreat follows at five o'clock. Retreat, Hen, is when the band plays "The Star Spangled Banner" and we present arms and do parade rest. I don't know what they call it parade "rest" for, as it is anything but a rest. I would a lot rather rest sitting down, but of course we have to do it their way. After supper we can usually do what we want to—the Y. M. C. A. is the best bet as a rule. You can read or write there (I'm there now, Hen), and two or three times a week they give us movies or boxing and sometimes a vaudeville show. The last one was furnished by local talent from Trenton. There was an elocution teacher who recited "Barbara Fritchie" and gave an imitation of the Pumpkinville Ladies' Aid meeting, and a little girl came out and did a dance in a flag while the piano played "The Star Spangled Banner." Of course we all had to stand up and didn't see much of the dance. Then there was a jazz band that had lots of jazz all right, but we never did find out what they were playing. The last number was "The Rosary." The girl couldn't sing very well, but she was good looking and got the most applause. I think I like the movies and boxing better as a steady diet. About this time taps blow and we are ready for bed and it feels good, too, even if it is a straw mattress with the straw poking through into your back.

WELDON ROBERTS

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"Amateur artists would not need to hunt persistently and almost indefinitely for someone to 'accept' and pay them for their work if they were skilled in lettering."—*Scott E. Leslie*



It isn't very hard to knock off a good night's sleep unless you are doing your trick of guard duty, when as far as sleep goes you are out of luck. The last time I was on, I had to guard some prisoners all day and then relieve a man and walk post all night. The prisoners I was watching had a pretty soft time of it. We had a mule and a drag and had to smooth the parade ground. The three prisoners sat on the drag to weigh it down—the mule pulled them up and down the parade ground most all day—and I had to walk up and down the parade ground behind them. The lieutenant told us once that the rifle weighed about nine pounds. I wonder if he ever carried one on his shoulder all day, behind three prisoners who were having a nice ride and enjoying the whole thing immensely?

I certainly was in for it that day after we finished the job. One of the sentinels in the second relief was taken sick and I had to walk his post during the rest of the night. You are on two hours and off four. It's remarkable how short the four are and how long the two last. You march up and down on your beat and have to halt everyone that comes along. Especially the Officer of the Day (he works nights too, Hen). He always comes along when you don't expect it and always bawls you out for not using the exact words that are in the book when you halt him. I don't believe anyone ever halted him to suit him, and when you get back to the guard house there is always the Corporal of the Guard and the Sergeant of the Guard to jump on you for something or other. I'll bet that if I captured the Kaiser over there on the other side, that somebody would bawl me out for not doing it according to the book.

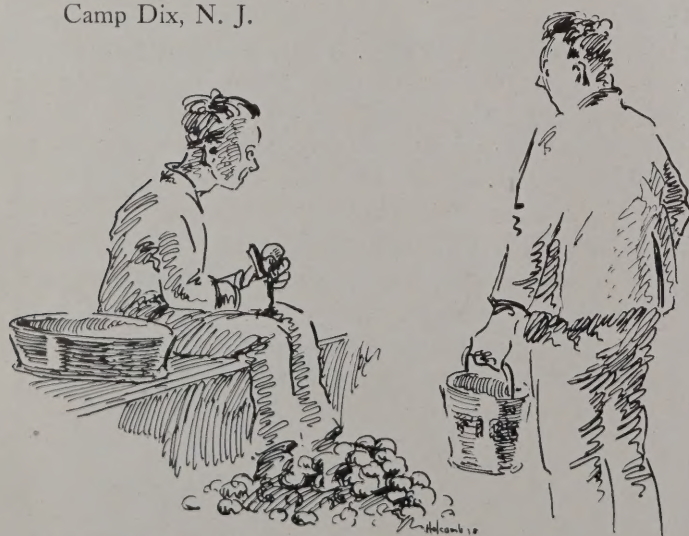
Well, Hen, call to quarters has just blown, and if I am not in bed in ten minutes the sergeant will have me on kitchen police for another week. So I guess I'll quit.

Good luck!

HERB.

P. S.—Hen, do you know if they grow potatoes in France?

Camp Dix, N. J.



"I'll Bet I Peeled Ten Thousand Potatoes"

(Continued from Page 4)

need for the vulgar or even commonplace, as a measure of the beholder's confidence must be secured through artistic quality, which is the result of obedience to fundamental art principles. The artist must know the printer and something of the processes involved; the printer in turn must know the artist and aim to reproduce the original as nearly as possible. Many of these small posters are merely decorative trade marks, attractive and impressive. Color is a most essential part of each poster. Color attracts the eye; it is a well known fact that we turn instinctively to the most brilliant one. This power of attraction has a psychological basis, which is fundamental to all effective poster decoration. Large flat areas of color, made attractive by decorative motif and suggestive text of print, and well composed within determined forms, are the basic type forms of this novel art. The Japanese print is a poster composition.

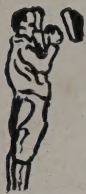
Among the most ancient specimens of the art of printing in Japan, we find the engraved color prints. The Japanese artists and engravers know well the value of simplicity and symmetry. From their drawings we may understand their methods of work, measure the result obtained, and appreciate the method by which the end is achieved. Their brush drawings are simple and expressive, full of determination and character, and most conventional in their nature. To trace the drawing along its way from artist to engraver is to know that many artists did not engrave their own compositions; in such cases their influence over the engraver was so strong that even in the most minute details of execution, the hand of a great master may be recognized. This fact is true not alone in matters of composition, but to some extent in styles of engraving and tonal coloring.

Many historians attribute the origin of the arts of Japan to China; though this may be true to some extent, the Japanese artist displays a keener observation of nature. After having selected his motif for the composition, the Japanese artist draws it on a thin piece of paper which in turn he pastes on a large block of hardwood (with the right side of the paper turned toward the block) and cuts the motif with, and not across, the grain of the wood.

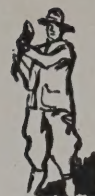
This engraving is done directly with knives or chisel-like tools.

Background or intermediate spaces are hollowed out with the tools so as to leave only the line of the picture. The ink is then applied to the parts projecting, care being taken lest there be a uniformity of ink on the block. Uniformity of ink is not desired, as one might supposed, but it is the varying degree of thickness of ink, which gives many tones, secured by a single impression. There are separate blocks for the registration of each color. It is recorded that the first prints imitated the Japanese painting, they were exquisite decorative compositions unfettered by perspective principles.

These early prints were printed black; later, a few brush touches were added, and in sequence of growth the tones of



The world's war has to its credit the complete rejuvenation of American poster art; and the poster has been battered in its execution and turned to serve international needs



color developed. At the end of the seventeenth century under the impulse given to this art by Moronobu, the work developed rapidly, reaching its zenith in the next century.

Decorative motifs, as units in the composition-prints, began with the decorative representation of a deity; then came the actors, feminine figures, popular scenes, social gatherings, history, and lastly the landscape. The "Fine Art" qualities manifest in a good print are many, as there is primarily a great knowledge of line. Areas of light are contrasted with areas of dark in harmonious ways. The attractive elements in these decorative compositions are balanced according to principle; then color is added which gives the unusual character. Most all prints possess a discriminate color scheme, consistent in usage of the varying intensities and areas, and proving the artist's knowledge of composition in line, mass, and color.

Many names of famous print makers may be listed, primary among them we would find the Torri, Katsugawa, Shunsho, Hokusai, Horonobu, Kionaga, Yeishi, Hiroshige, Korin, Toyokuni, Maniara.

In this great age it behooves Americans to prove beyond doubt through their art expression, appreciation, and cultivation, that these finer relations are handmaidens of peace and freedom, and that through their democracy is spread a selective judgment.

Selective judgment is proof of general harmony in character and ability to detect beauty under every guise. It brings together unharmonious elements, relating each in its degree and place in order that the resultant expression may be a complete harmonious unity, which bears testimony not alone to that which has been done, but to that which remains to be done.

(Continued from page 6).

are manufactured from raw materials. The Art of Dress Designing follows Industrial Art, for from these manufactured articles it evolves costumes suited to personality, taste, and comfort. Commercial Art here takes up the business and comes in to assist commerce or trade by connecting supply and demand and by illustrating to consumers the wares of Industry transformed by Art.

Many consider Dress Design entirely from the standpoint of Textile Designing. This causes a confusion of the phase, for Dress Goods Designing is not closely connected with Dress designing in the latter's special sense. Dress Goods Designing is really a separate field; that of the specially trained Industrial Designer. An interesting article in the November Scribner's by Elizabeth Miner King is a good example of this confused point of view as to what Dress Designing really is. The article tells most convincingly of the wonderful opportunities for Dress Design in America, and of the unusual work of M. D. C. Crawford of the Metropolitan Museum, New York City, in offering

ART AND THE WAR

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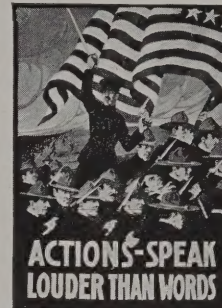
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The courses in Architecture and Painting may be followed outside of New York City under representatives of the Institute. For the courses in Sculpture and Ornament Modeling, instruction is given in the Studios at the Building of the Institute.

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the facilities of the Museum for the planning of new designs, but in all probability the dresses she was said to have designed were not really original designs at all but merely showed the goods made up into dresses which followed the prevailing silhouette of the hour.

Interesting and valuable as such artistic contributions to industry may be, Dress Design, in the special sense in which the words are generally used, is related directly to the needs of the American Dressmaker and Dress Designer.

The Dress Designer certainly stands between his two brother artists, the Industrial Designer and the Commercial Designer and he must know something of the problems of each.

The problems of American Dress Designers begin, not with the Textile Designs, but start after the Industrial Designer of Dress goods has drawn his design, after a man-



At the war's close there will be a logical swing of the pendulum from the horrors of war to the beautiful in art. Humanity tires of self destruction and longs for creative powers



ufacturer has bought the design, has had the cards cut for it, woven it on his looms, and sold it to the jobber who in turn has sold it to the retailer. Only on rarest occasions, when gowns for Royalty or for the few of immense wealth are being created, can the textiles for a special dress be designed and woven for that dress.

The Dress Designer must start with the goods already on the shelves and from these create timely silhouettes, ideas, styles, and fashions. The real problem of the Dress Designer begins with the goods already at hand and he must bring a highly cultured sensitiveness to the spirit of the time, a clearly organized knowledge of the History of Art, and an understanding of the influence of world events on the Art of Dress.

A good Designer who really knows his business, supplements the above with a thorough knowledge of the scientific and psychological effect of lines, masses, and colors, and the ability to draw clearly and effectively.

All this he uses to further his employer's business though pleasing the customers who demand novelty, beauty, comfort, and the consideration of price.

Above all else, he must know how to adapt a selected model to fit a person who is not ideal in figure. His customer may be fat or thin but having selected a certain model, from those worn by mannequins of ideal figure, she will insist that this one dress must be given her, whether it suits her type or not, and the Dress Designer must know how, through line psychology, to adjust the dress to overcome this difficulty.

A Dress Designer must understand when he hears Dressmakers speak of good line that fashionable lines are what is really meant. Dress Designers must understand this difference and know how to always put "good" lines in every gown of every period and of every style.

A Dress Designer must further know the minute a customer enters what are the prevailing colors to safely give that customer, what the customer is likely to desire in the matter, and what colors are appropriate to the customer's complexion, and also the variations necessary to seasons, to uses, and special effects.

A knowledge of the cycle of style, and how to use that knowledge in forecasting style through a sensing of the basic meaning of international events, and the timely life and occupation of the customer will bring the Dress Designer increased financial returns. There is also a way great Designers create, when necessary, the so called absolutely new things. A Dress Design student must be shown the way in which she can do this without any waste of time, for there is a definite way in all these things.

This is real Dress Design. The other is Industrial Design. It is these Art features distinctly connected with Design.

When the young Dress Designer has finally learned all

this she should also know that the dressmaker will probably use her first merely as a record keeper of ideas and of costumes made. Later she will be allowed to formulate the ideas of her employer upon paper. Finally the employer will learn to trust her as a sensitive plate upon which the spirit of the time may be reflected, and then she may be trusted to bring forth the new, saleable, and style setting costumes for her employer.

In really progressive shops the Artist Designer has taken the place of the so called Designing by the Dressmaker herself. In these times of conservation the older way of starting with the goods in the piece and the cutting and draping of it by hand on the dummy figure without the use of the sketch cannot be followed without great waste of material, time, and labor. Any shop owner who has tried both ways wonders how he ever got along in the old way.

Though dressmakers have learned to fight shy of the fluffy little adventuress who believes a smock and a desire for good clothes sufficient preparation as a Dress Designer this is indeed a picturesque and delightful field offering amazing opportunities for clever young men and women who are properly trained.

CARL N. WERNTZ,

Director Chicago Academy of Fine Arts.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of The American Art Student, published monthly at New York, N. Y., State of New York, April 1, 1918.

ss.:

Before me, a notary public in and for the State and county aforesaid personally appeared Bernard Kramer, who having been duly sworn according to law, deposes and says that he is the managing editor of The American Art Student, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the act of August 24, 1912, embodied in section 443, Postal Laws and Regulations printed on the reverse side of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor and business manager are:

Publisher: The American Art Student Publishing Association, 21 Park Row, New York, N. Y.

Editor: Walter W. Hubbard, 629 Boyd Ave., Woodhaven, L. I., N. Y.

Managing Editor: Bernard Kramer, 131 W. 30th St., Bayonne, N. J.

2. That the owners are:

The American Art Student Publishing Association, 21 Park Row, New York, N. Y.

Walter Whiteley Hubbard, 629 Boyd Ave., Woodhaven, L. I., N. Y.

Bernard Kramer, 131 West 30th Street, Bayonne, N. J.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stock holders and security holders as they appear upon the books of the company, but also, in cases where the stockholders or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than so stated by him.

BERNARD KRAMER,
Managing Editor.

Sworn to and subscribed before me this 28th day of March, 1918.
[Seal]

MICHAEL J. HOWELL,
Commissioner of Deeds for the City of New York, residing in Kings County. (My commission expires March 30, 1919.)

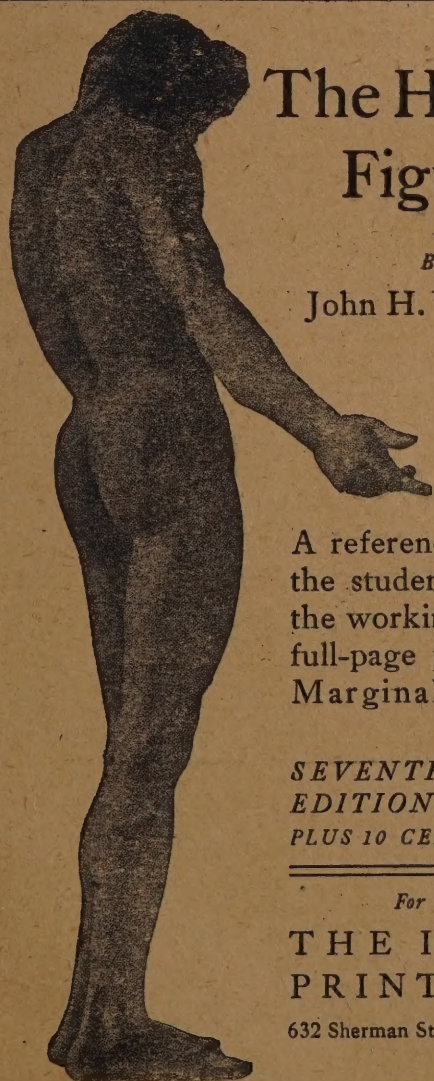
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